Volume 01

Kids

SYNTH VOCODER

VOICE	SYNTH/VOCODER	SYNTH/VOCODER	INTRO TO EXPERIMENTAL	VOICE ASSIG
PITCH	TRANSPOSE	TRANSPOSE		PORTAMENT
OSC 1	WAVE	WAVE	A CONVERSATION WITH FLYTRAP	CONTROL 2
AUDIO IN 1	WAVE	GATE SENSE		SEMITONE
MIXER	OSC 1 LEVEL	OSC 1 LEVEL	FERGUS MCQUEENIE: ARTIST	NOISE LEVE
FILTER	TYPE	FORMANT SHIFT	PROFILE	RESONANCE
FC MOD	ATTACK	SOURCE		SUSTAIN
AMP	LEVEL	LEVEL	NONAGON INFINITY: THE INFINITE	DISTORTION
AMP EG	ATTACK	ATTACK	ALBUM	SUSTAIN
LFO 1	WAVE	WAVE		TEMPO SYN
LFO 2	WAVE	WAVE	BLACK ANTLERS - COIL, REISSUE	TEMPO SYN

SYNTH VOCODER

CH LV A	SOURCE	CH 1 LEVEL	APHEX TWIN X SUPREME	MOD INT
CH LV B	SOURCE	CH 5 LEVEL		MOD INT
CH PAN A	SOURCE	CH 1 PAN	BEHIND THE ZINE	MOD INT
CH PAN B	SOURCE	CH 5 PAN		MOD INT
MOD FX	TYPE	TYPE	LFO SPEED	EFFECT DEP
DELAY	TYPE	TYPE	TEMPO SYNC TEMPO SYNC	DELAY TIME
EQ	LOW EQ FREQ.	LOW EQ FREQ.	LOW EQ GAIN LOW EQ GAIN	HI EQ FREQ.
ARPEG. A	TEMPO	TEMPO	RESOLUTION RESOLUTION	GATE
ARPEG. B	LATCH	LATCH	SWING SWING	KEY SYNC
	MASTER TUNE		MASTER TRANSPOSE	VELOCITY C
	MIDI CH		LOCAL	CLOCK

micro KORG
SYNTHESIZER/VOCODER

ATTACK 4/EG RELEASE 5/TEMPO

GN VOICE ASSIGN
TO PORTAMENTO
CONTROL 2
HPF LEVEL
L NOISE LEVEL
E RESONANCE
DISTORTION
SUSTAIN
C TEMPO SYNC
C TEMPO SYNC

UNISON DETUNE UNISON DETUNE
VIBRATO INT VIBRATO INT

FILTER KEY TRACK
EG RESET

EG RESET EG RESET

CH 3 LEVEL
CH 7 LEVEL
CH 3 PAN
CH 7 PAN
TH EFFECT DEPTH
DELAY TIME
HI EQ FREQ.
GATE
KEY SYNC
URVE

LISTEN TO THE OFFICIAL
0dB ZINE - VOLUME 01 MIX
ON SPOTIFY TO ENHANCE YOUR
READING EXPERIENCE !

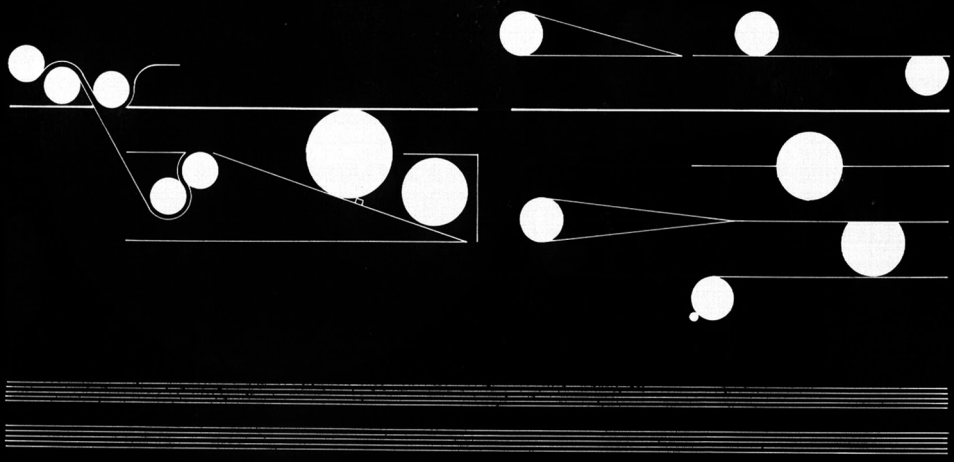
DELAY DEPTH DELAY DEPTH
HI EQ GAIN HI EQ GAIN
TYPE TYPE
LAST STEP LAST STEP
POSITION

RANGE RANGE
TARGET TIMBRE
AUDIO IN THRU

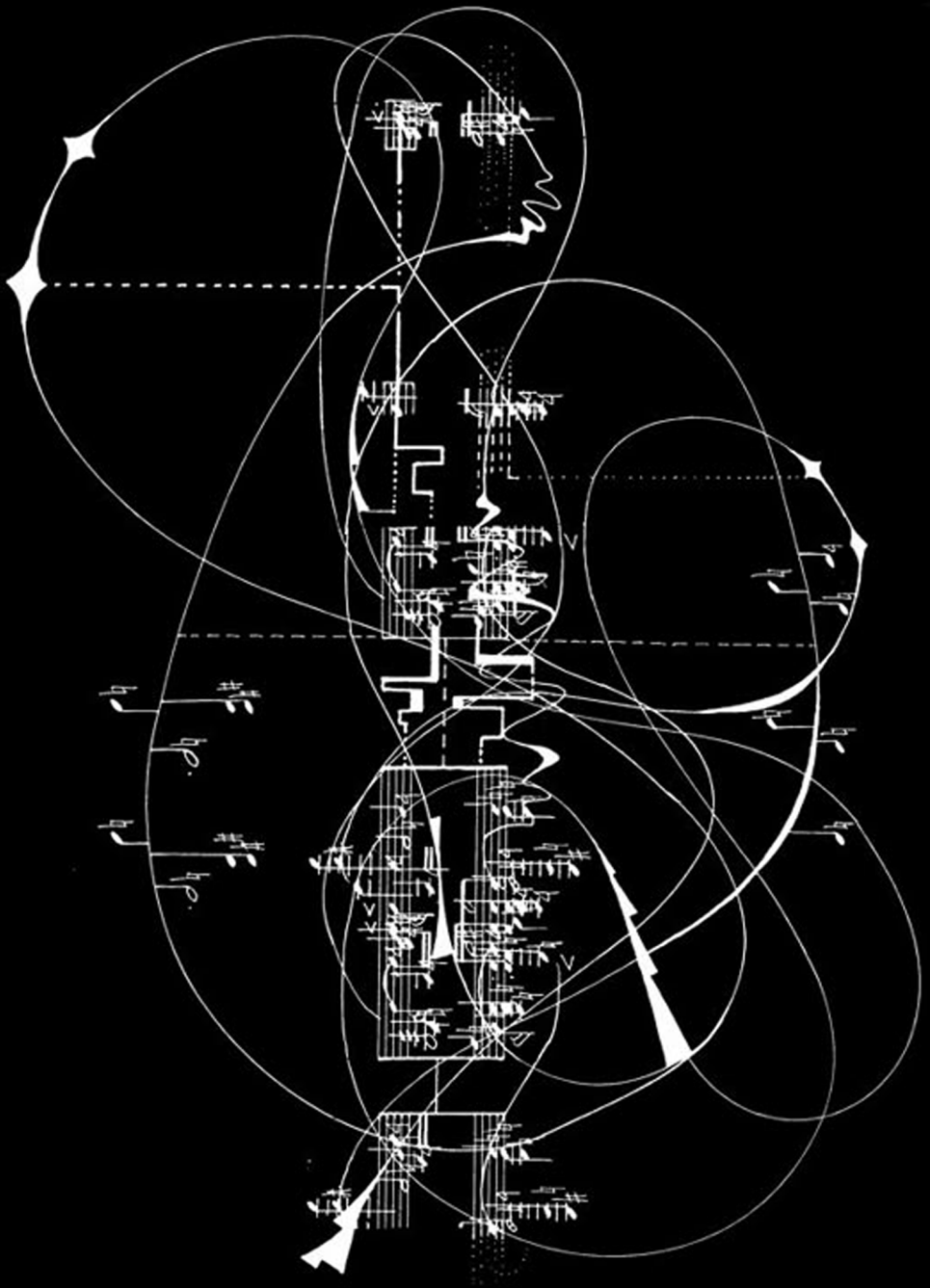
[Intro To Experimental]

Experimental music has long existed outside clear definition - not confined to a specific genre or style, but rather defined by an approach to sound that resists categorisation. It asks listeners to engage differently, often through unfamiliar, unpredictable, or even uncomfortable sonic experiences. Its roots trace back to early 20th-century pioneers like Erik Satie, Edgard Varèse, and John Cage, who challenged traditional rules of harmony and composition by embracing silence, noise, and chance. With the rise of modernism and new technologies, experimental music evolved into a form that not only redefined sound but also questioned music's function in society.

As the century progressed, artists increasingly rejected conventional structure, focusing instead on repetition, space, texture, and process. New tools like tape machines and synthesizers expanded what could be considered musical. The boundary between experimental and popular music began to blur, with figures like Aphex Twin and Björk integrating avant-garde techniques into emotionally resonant, accessible forms. Today, experimental music continues to evolve - not by establishing new norms, but by continuously challenging them. It invites active, reflective listening and offers an alternative to a culture of predictability, reminding us that engaging with the unfamiliar can lead to new understandings of both sound and self.



Experimental Graphic Notation of 'Treatise' by Cornelius Cardew

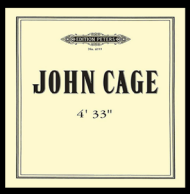


Experimental Graphic Notation by John Cage

1948 - Musique Concrète & Tape Experiments

1966 - Steve Reich's "Come Out" and Phasing

1913 - Luigi Russolo writes “The Art of Noises”

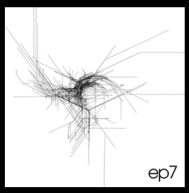


1952 - John Cage’s 4'33" premieres

1975 - Brian Eno invents ambient with “Discreet Music”

1979 - Throbbing Gristle and the Industrial Sound

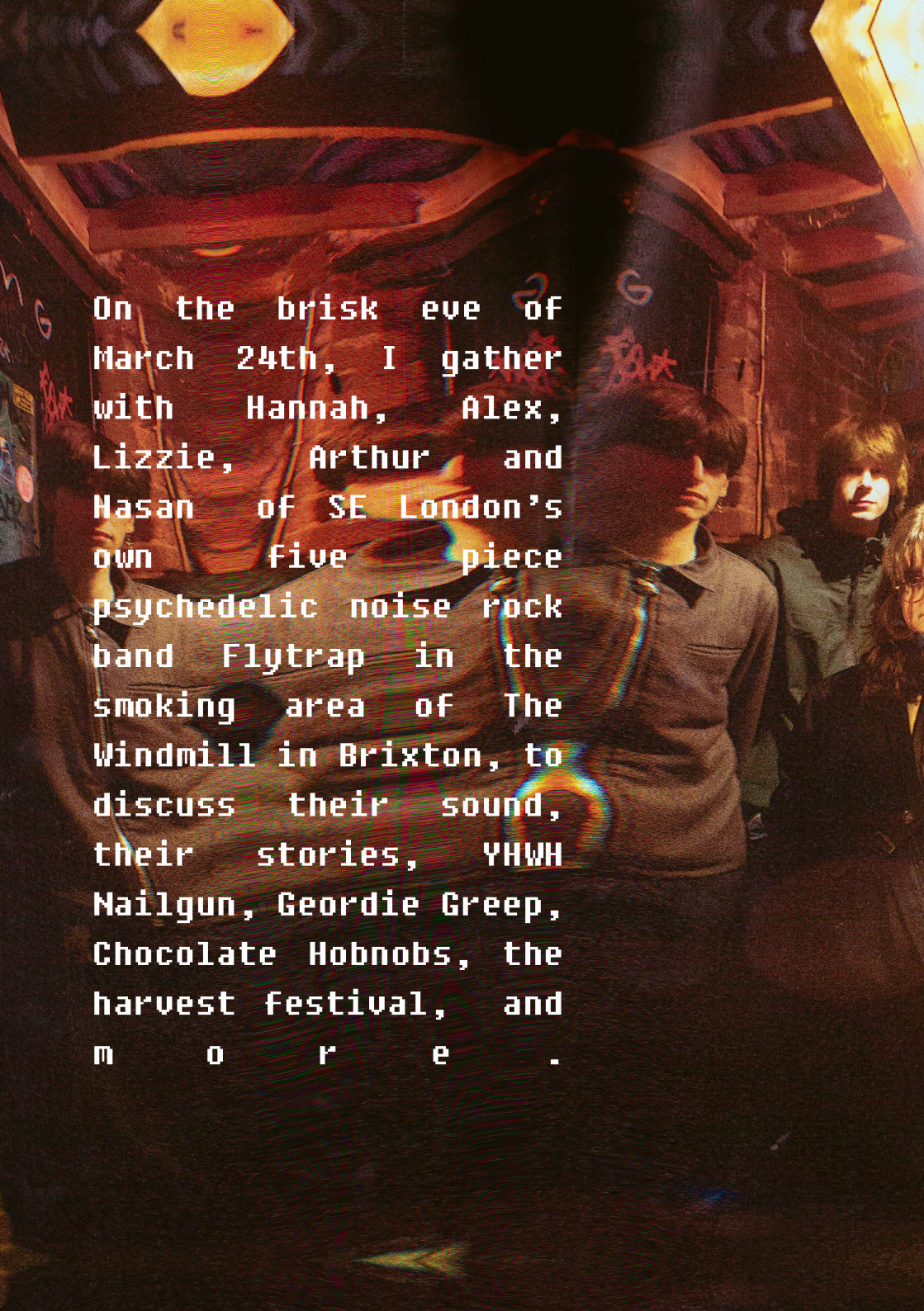
1994 - Glitch, IDM, and Digital Experimentation



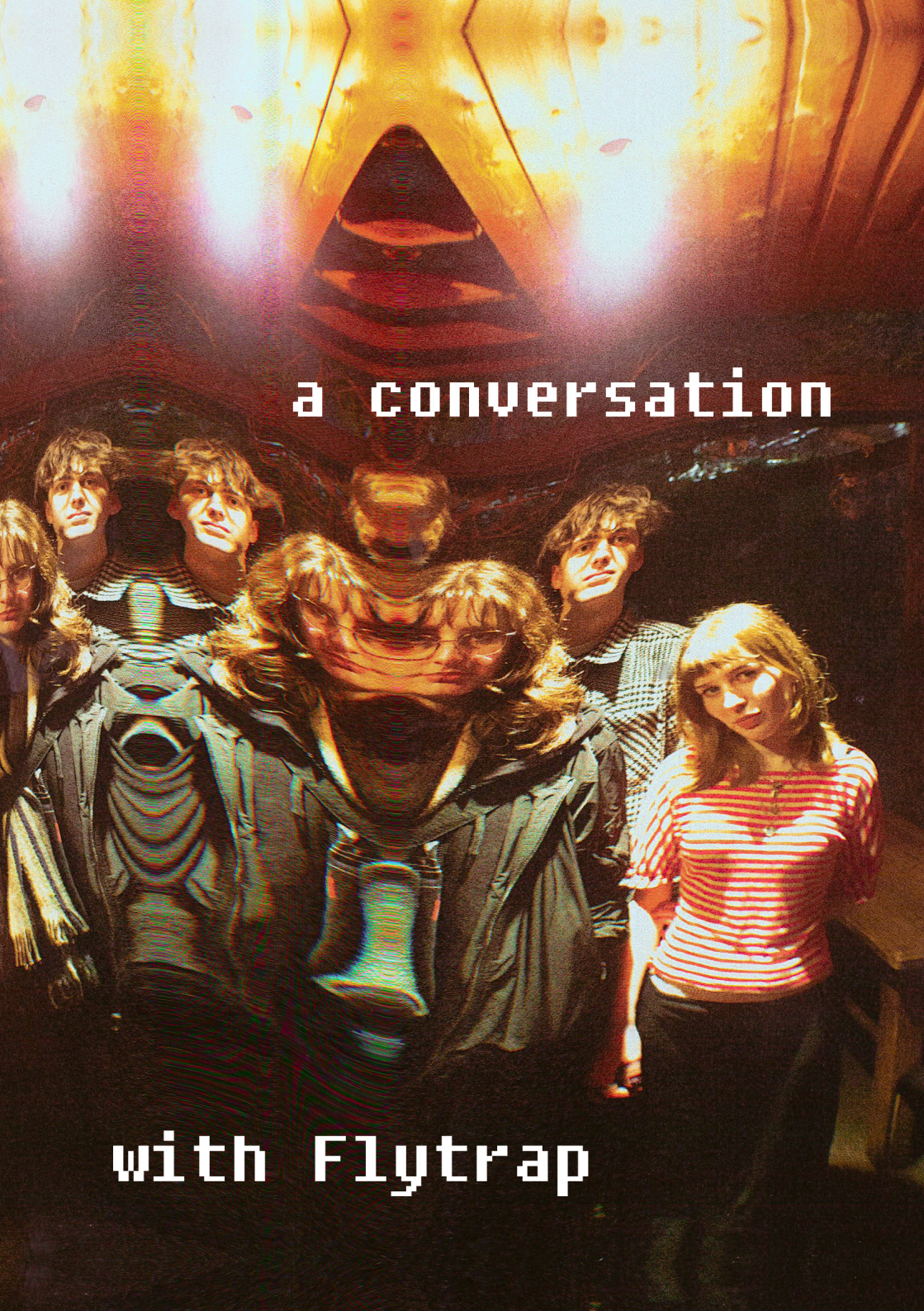
2020s - Experimental Music Explodes Online

2010s - Genre Boundaries Begin to Collapse

1992 - Aphex Twin releases Selected Ambient Works 85-92



On the brisk eve of March 24th, I gather with Hannah, Alex, Lizzie, Arthur and Nasan of SE London's own five piece psychedelic noise rock band Flytrap in the smoking area of The Windmill in Brixton, to discuss their sound, their stories, YHWH Nailgun, Geordie Greep, Chocolate Hobnobs, the harvest festival, and m o r e .


a conversation
with Flytrap

As a band what would you say your biggest influences are for your sound?

[Han] I feel like a few months ago we would've said King Gizzard & The Lizard Wizard.

[Alx] Now I'd say it's more a mix of things. But at it's roots, I think Nirvana, a lot of Nirvana, but also some psych rock and YHWH Nailgun. Some newer bands yknow.

[Art] I think when it comes to all of us, we're all into a bunch of different stuff, but that's what gives us our sound.

[Alx] Yeh, Lizzie's into a bunch of 80s stuff and pop, and Hasan loves slacker rock and sh*t like that.

[Han] Basically everything ever.

What is everyone's earliest memory in life that is focused around music?

[Han] When I was between the age of 4 - 6 I wrote a song about a monkey. Do you remember when you were a kid and those pads with pages of every different colour? Well, I remember I got a blue page out and wrote a song about this monkey and performed it to my parents. I don't remember the song but one day I'm gonna find it and sing it again.

Will that be Flytrap's second release?

[Alx] Bro, maybe?

[Alx] I feel like for me, when I was younger, I was super into hip hop. Me and this kid in primary school would get up in show and tell and rap, and sh*t like that. But also, when I was really young, my Dad had this one guitar from Cash Converters and I used to have a bash on that.

[Art] I'd say for me, when I was maybe 4 or 5, I came home to my first drum kit. It was a SpongeBob drum kit.

[Everyone goes wild]

[Art] I came home to that and...

[Guttural noises come from soundcheck inside]

Sorry is someone getting executed in there?

[Han] It's SpongeBob.

[Art] Anyway, I set that up in my room and would just play it as much as I could. Sadly, I don't have it anymore.

[Alx] Can we bring it back?

[Liz] I haven't been massively drawn to music by myself. I'm from quite a big family; I have 4 siblings and all my older ones are quite musical, and my parents are both into music too. So I think my introduction to music was quite passive, I wasn't obsessed with anything. But I've never been super into making music, it was just something I grew up around.

[Hsn] Back in the day when we had to sing hymns and sh*t in assembly, I used to love that sh*t. And as a 6 year old I used to sing them to myself after I'd gone to bed.

[Hsn] And I just kept doing it, so I think singing is just something I f*cked with and as I got older it just progressed into making music and learning instruments.

What was your favourite hymn?

[Hsn] I don't remember the names or any lyrics but there's a video of me singing one.

[Han] *starts singing Cauliflowers Fluffy*

[Art] Bro the harvest festival went so f*cking hard!

[Alx] Yeh the harvest festival was so fire.

[Art] Should we sing it tonight?

[Alx] Hell nah. Next question.

What would you say your favourite band / album / artist is at the moment, or of all time if you have one?

[Han] Self Titled by Women. A lot of people think their second album is better but the first one is. It's just f*cked up mathy indie rock stuff.

[Alx] Obviously King Gizzard, but of all time, definitely Nirvana. Now that I'm older I can look at them with a new perspective and think, damn, they're so cool, rather than being a cringe 14 year old Nirvana stan. The TikTok mfers p*ss me off. We were gonna do a Nirvana cover set last year but I think we're gonna do a Gizzard one soon.

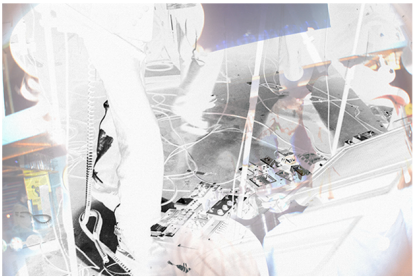
[Art] YHWH Nailgun. When I first saw them, it was at Wide Awake in 2023 and I thought they were so cool, especially cause I found them on my own. Along with that, Black Midi is what helped me get back into drums.

[Liz] My all time favourite has to be The Smiths. I don't think it's embarassing but if I were someone else hearing me say that I'd think "she's sus". But I love The Smiths.

[Alx] *in Zooey Deschanel voice* "I said I love The Smiths".

[Liz] I also love Imaginal Disk by Magdelana Bay. But The Smiths are great.

[Alx] F*ck Morrissey though.



[Hsn] My all time favourite is definitely Pavement, I love Stephen Malkmus. But recently I've been into a lot of electronic stuff, obviously Aphex Twin and the Richard D James album, f*cking banger. I've also been listening to a lot of ambient jungle and D'n'B, frutiger aero vibes.

What do you guys think of how the internet and TikTok is affecting music?

[Alx] I think the internet is a fat W because we wouldn't have been able to release our first single without it. Big up all the distributors, big up Big Richard Records for putting out our record. I think for music the internet is so good. We're trying to not make TikToks though.

[Art] I will say, TikTok, in my opinion is good for music as that's a way younger audiences can find good music. Obviously there's annoying aspects to it, but it's a good place to share and appreciate music.

[Liz] It is a good place to share but if you go viral with a snippet on TikTok, you can't sell tickets to a show because people only want to listen to that one snippet and nothing else.

[Han] I think Ethel Cain had a good point about internet culture in the Tumblr post she made.

[Han] It was about how people don't take her seriously as an artist and are always making jokes.

[Alx] Overall, internet good.

What's one album you'd take to a desert island?

[Alx] Can we say 3?

[Everybody barks back "no."]

[Han] Songs About F*cking by Big Black.

[Alx] The White Album by The Beatles.

[Art] White Pony by Deftones.

[Liz] Victorialand by Cocteau Twins.

[Hsn] Manning Fireworks by MJ Lenderman.

What if you all ended up on the same island and had to collectively choose one album?

[Collectively "3, 2, 1... B R A T."]

[Art] It's not that I don't like the album but I'm going to die soon and I don't want that to be the last thing I hear.

Last question, what's your favourite biscuit?

[Han] Chocolate Hobnob.

[Alx] Wagon Wheel.

[Art] Custard Cream.

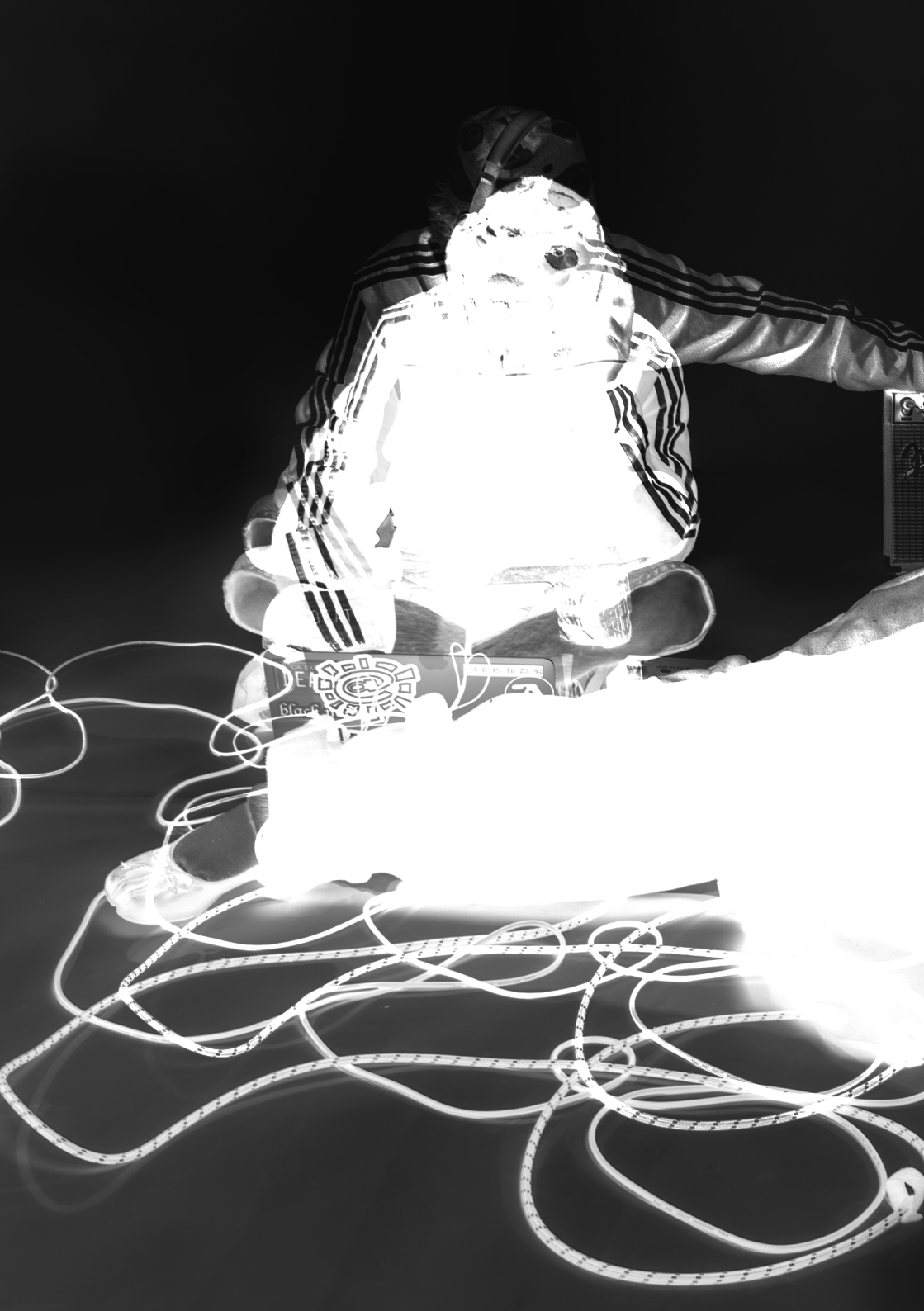
[Liz] Chocolate Hobnob.

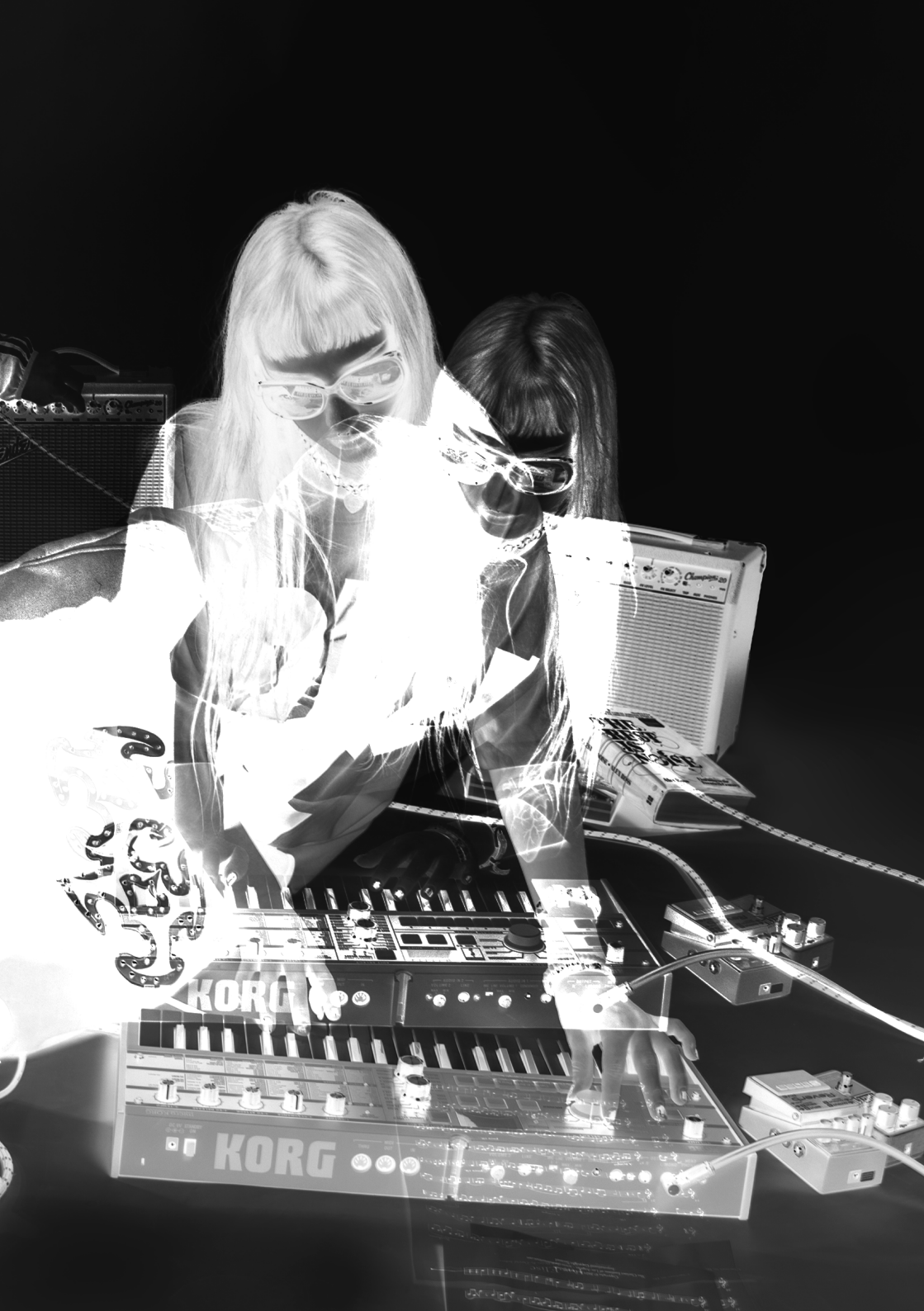
[Hsn] Chocolate Hobnob.

Wait, one more. You're back on the island again together, and you have one pack of biscuits?

[Chaos erupts — no answer.]

New single coming later this year.
Stream 'Gutted' by Flytrap on Spotify and Apple Music.
Follow them to stay updated @flytrapbandse on IG.




KORG
KORG

MINNESOTA GAL!

[Fergus McQueenie Artist Profile]

Introducing Fergus McQueenie, the 28 year old electronic artist from Innerleithen, Scotland. Find out who the man is behind the sonic landscapes and drum breaks.

[Loves]
Music, nature, sleeping

[Hates]
Power division, manipulation, speed bumps

[Music Video]
Johnny Cash - Hurt

[Producers]
DJ Shadow, Bjork, Vivaldi

[Lyricist]
Arthur Russel

[Cheers]
Hanging out with Amrita, making music, consuming sugar, watching films

[Phobia]
Mannequins

[Musical Genius]
Bach or Mozart

[Gig]
Aphex Twin, Field Day 2017

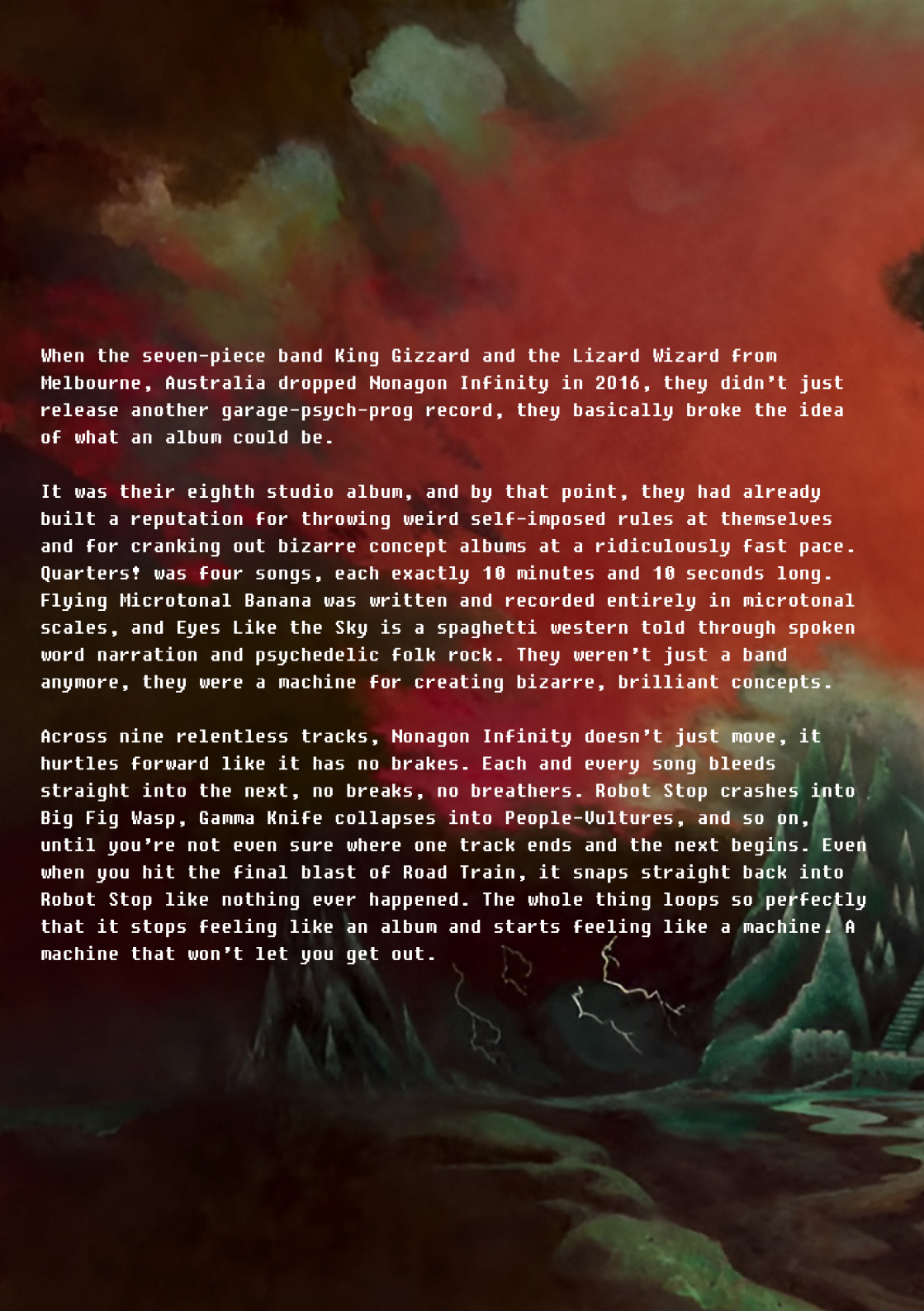
[Shower Song]
Naked City - Bonehead

[Weirdest Thing Seen On The Internet]
I Feel Fantastic (if you know you know)

[AI?]
Generally bad. However, I like to think that certain musicians will use AI creatively to reach heights impossible through traditional means. Technology is always going to be utilised by innovators.

Spotify
Soundcloud
Listen to Fergus McQueenie on Soundcloud and Spotify now.
ID1 and ID2 now on Spotify.
Follow @fergusjkmcqueenie on IG to stay updated.

THE INFINITE ALBUM



When the seven-piece band King Gizzard and the Lizard Wizard from Melbourne, Australia dropped Nonagon Infinity in 2016, they didn't just release another garage-psych-prog record, they basically broke the idea of what an album could be.

It was their eighth studio album, and by that point, they had already built a reputation for throwing weird self-imposed rules at themselves and for cranking out bizarre concept albums at a ridiculously fast pace. Quarters! was four songs, each exactly 10 minutes and 10 seconds long. Flying Microtonal Banana was written and recorded entirely in microtonal scales, and Eyes Like the Sky is a spaghetti western told through spoken word narration and psychedelic folk rock. They weren't just a band anymore, they were a machine for creating bizarre, brilliant concepts.

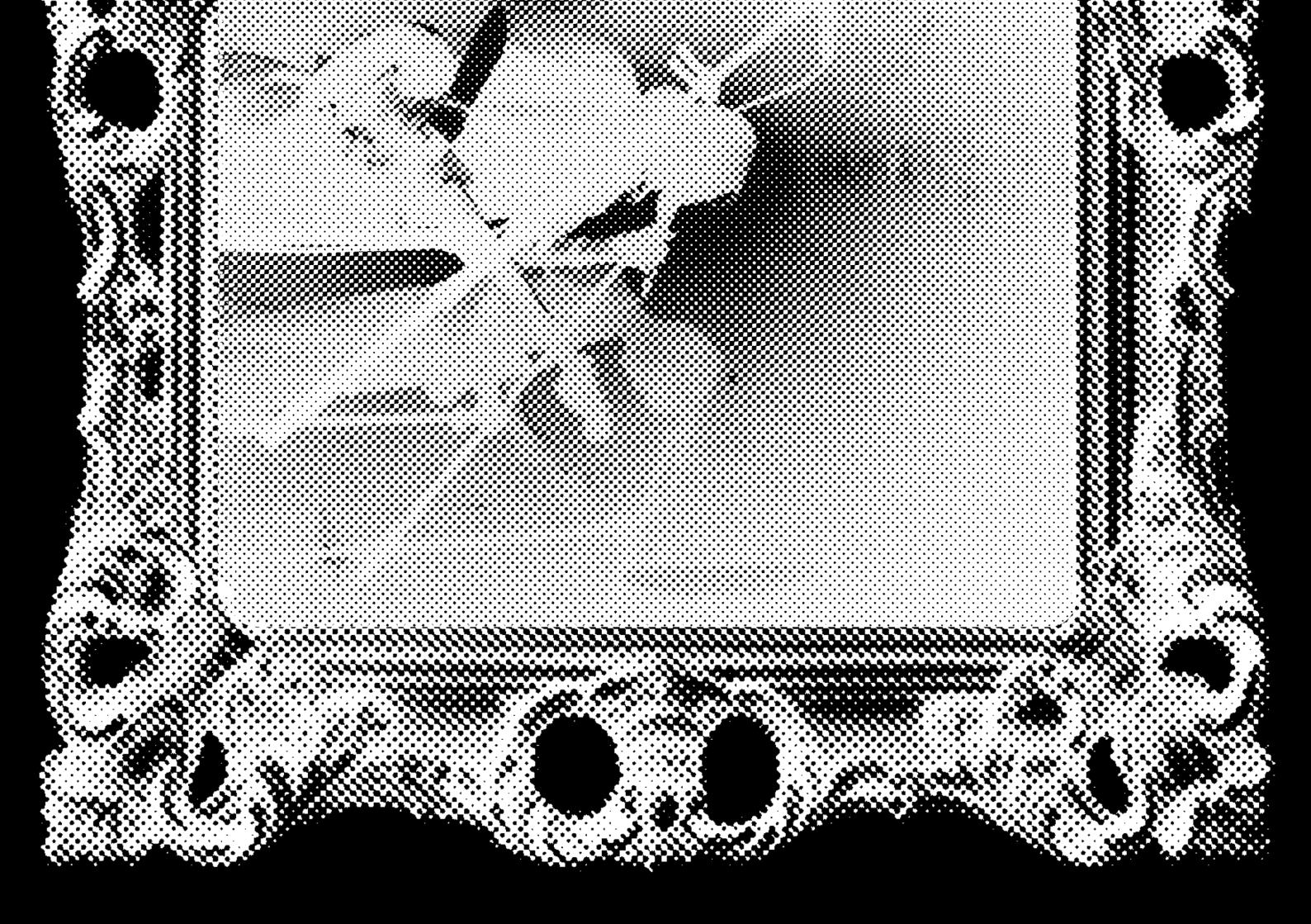
Across nine relentless tracks, Nonagon Infinity doesn't just move, it hurtles forward like it has no brakes. Each and every song bleeds straight into the next, no breaks, no breathers. Robot Stop crashes into Big Fig Wasp, Gamma Knife collapses into People-Vultures, and so on, until you're not even sure where one track ends and the next begins. Even when you hit the final blast of Road Train, it snaps straight back into Robot Stop like nothing ever happened. The whole thing loops so perfectly that it stops feeling like an album and starts feeling like a machine. A machine that won't let you get out.

Most albums are built like stories: beginning, middle, end. Nonagon Infinity doesn't give a flying sh*t about any of that. It is pure momentum, pure chaos, like they set out to make a record that refuses to sit still. You don't get a neat resolution. You don't even get a real ending. It keeps you trapped in the best possible way. You can put it on repeat and genuinely lose track of where you are, and weirdly enough, that's kind of the entire point.

What makes it work is how tight and deliberate everything actually is. There is real precision under all the noise. They weave little callbacks and repeated riffs through the whole thing, so even as the music barrels forward, your brain keeps grabbing onto these flashes of familiarity. It's chaotic, but it's controlled chaos. And thematically, it fits, the whole album is obsessed with repetition, cycles, endless movement.

Nonagon Infinity isn't just a cool idea, it's one of those rare records where the concept and the music actually live together. It's exhausting, exhilarating, totally addictive. It doesn't want you to finish it. It wants you to stay inside it, spinning, until you forget what the beginning even sounded like.

If I had to choose one timeless album to listen to for the rest of my life, Nonagon Infinity is top of the list.



[Black Antlers - Coil, 2025 Reissue]

Coil's Black Antlers feels like a fever dream. It's strange, unstable, and deeply haunting. First released in 2004 during the final years of John Balance's life, the album stands out as one of Coil's rawest and most emotionally intense works. Unlike their more polished earlier records, this one comes across as urgent and restless. It blends fragile beats, whispered vocals, fragments of folk memory, and harsh industrial textures to create something that doesn't quite fit into any genre. It doesn't comfort the listener. It disturbs in a way that is deeply compelling.

The 2025 reissue respects that wild energy. It doesn't clean the record up too much. Instead, it brings out the textures that were always hiding in the background. Balance's voice rises through the mix with a new sense of presence. The rhythms feel like they are falling apart and coming together at the same time, like broken machines trying to move again.

Black Antlers has always been about change, decay, and the blurred space between conciousness and dreaming. Hearing it now, in a world that feels more fragmented than ever, the album hits differently. It feels less like a memory and more like something that never went away.

This reissue is not about nostalgia. It is about returning to a piece of music that still feels alive and strange. Whether you're discovering it for the first time or coming back to it after years, Black Antlers still has the power to unsettle and transform.

[Coming June 27]

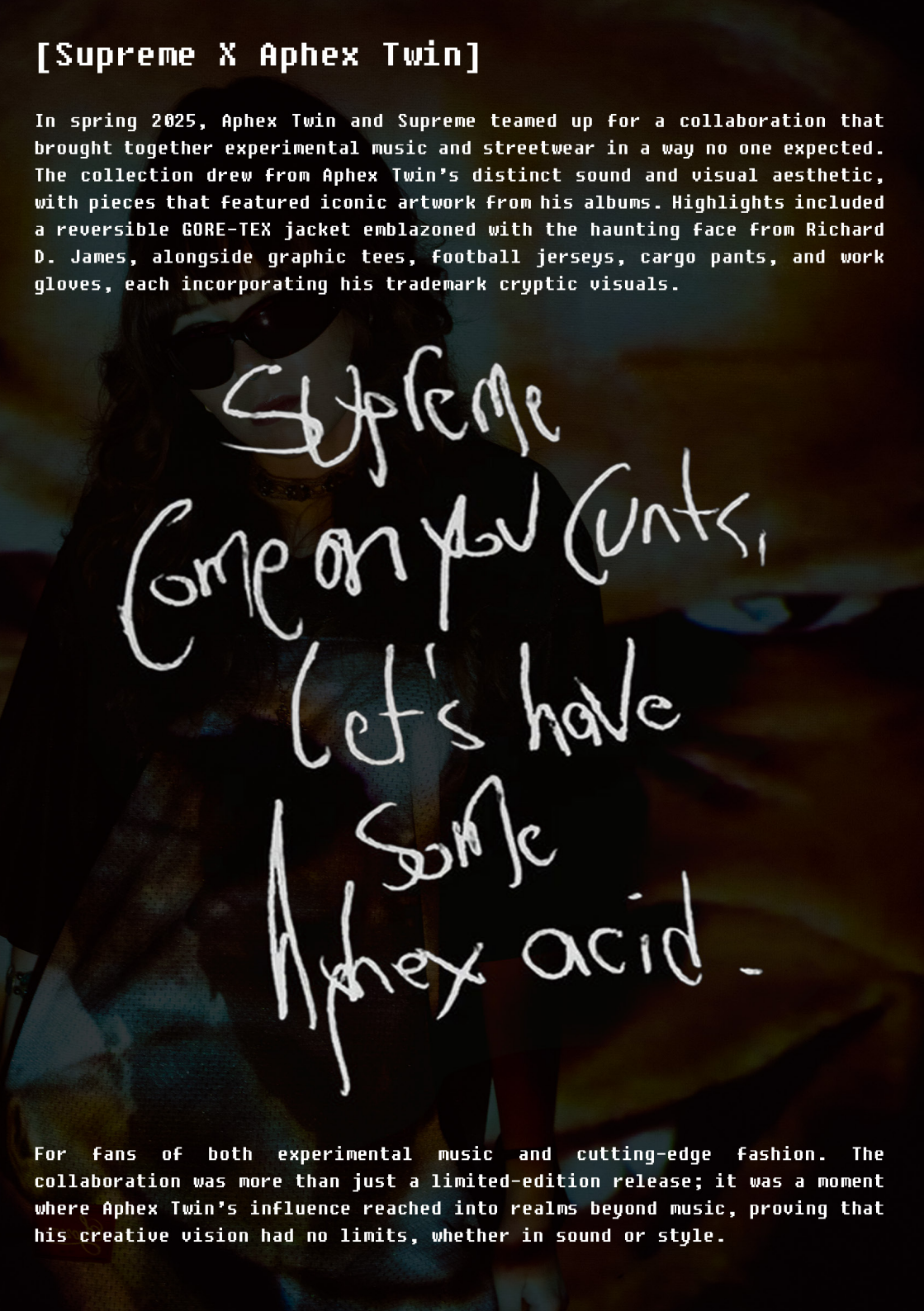
Available for pre-order online now.

coil

'BLACK ANTLER' by Ian Johnstone

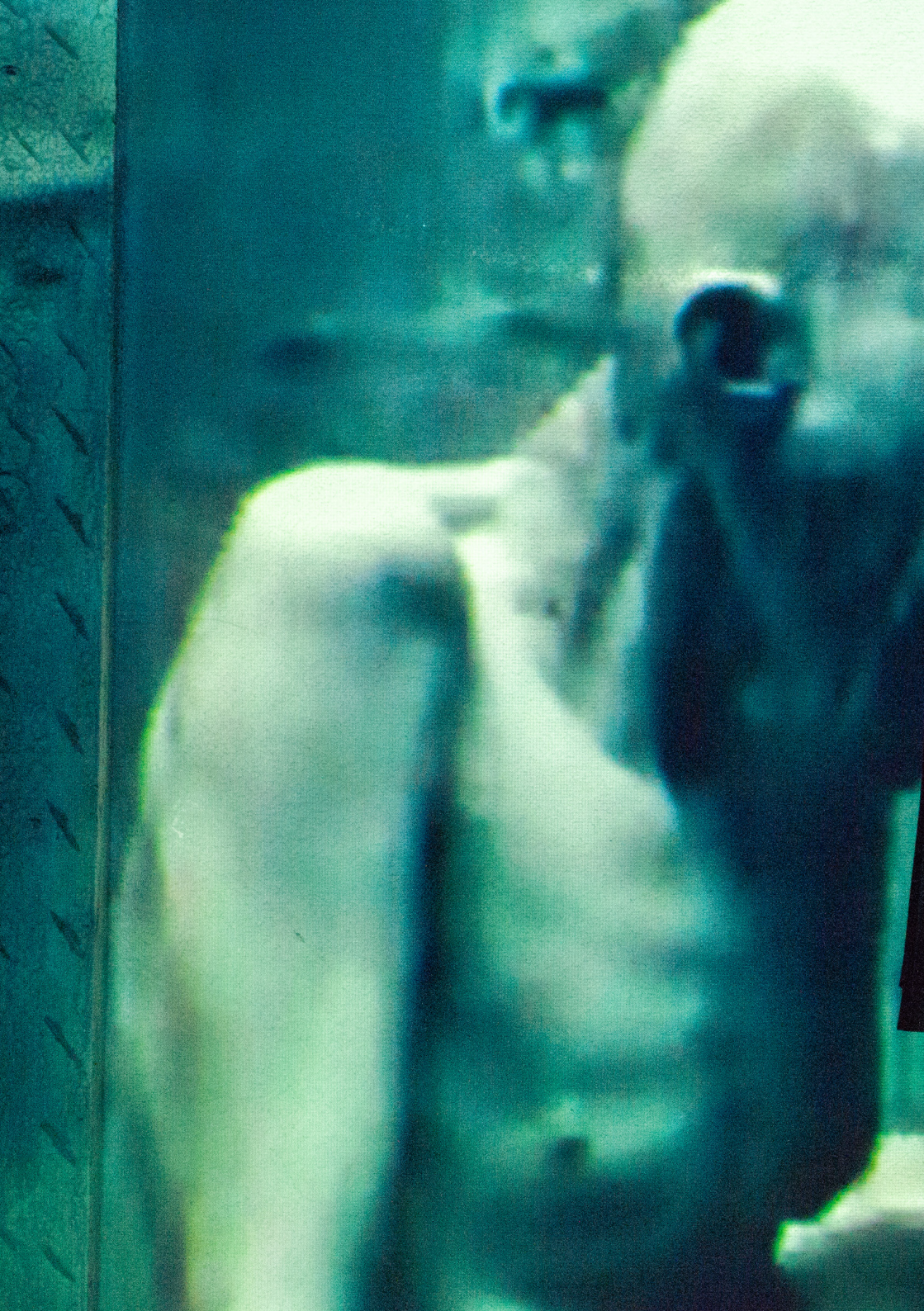
[Supreme X Aphex Twin]

In spring 2025, Aphex Twin and Supreme teamed up for a collaboration that brought together experimental music and streetwear in a way no one expected. The collection drew from Aphex Twin's distinct sound and visual aesthetic, with pieces that featured iconic artwork from his albums. Highlights included a reversible GORE-TEX jacket emblazoned with the haunting face from Richard D. James, alongside graphic tees, football jerseys, cargo pants, and work gloves, each incorporating his trademark cryptic visuals.



For fans of both experimental music and cutting-edge fashion. The collaboration was more than just a limited-edition release; it was a moment where Aphex Twin's influence reached into realms beyond music, proving that his creative vision had no limits, whether in sound or style.

Model wearing ‘Come To Daddy’ Jersey
Supreme



[Behind The Zine]

Hi, I'm Craig, an artist based in Essex, and this zine is about something I've been passionate about for years now: experimental music.

What I love most about it is the endless subgenres, the strange textures, and the artists who push sound beyond expectation. It's music that asks you to listen differently, and to feel differently.

This zine started as a uni project, but it quickly became something bigger - a passion project I plan to keep alive long after the deadlines are gone.

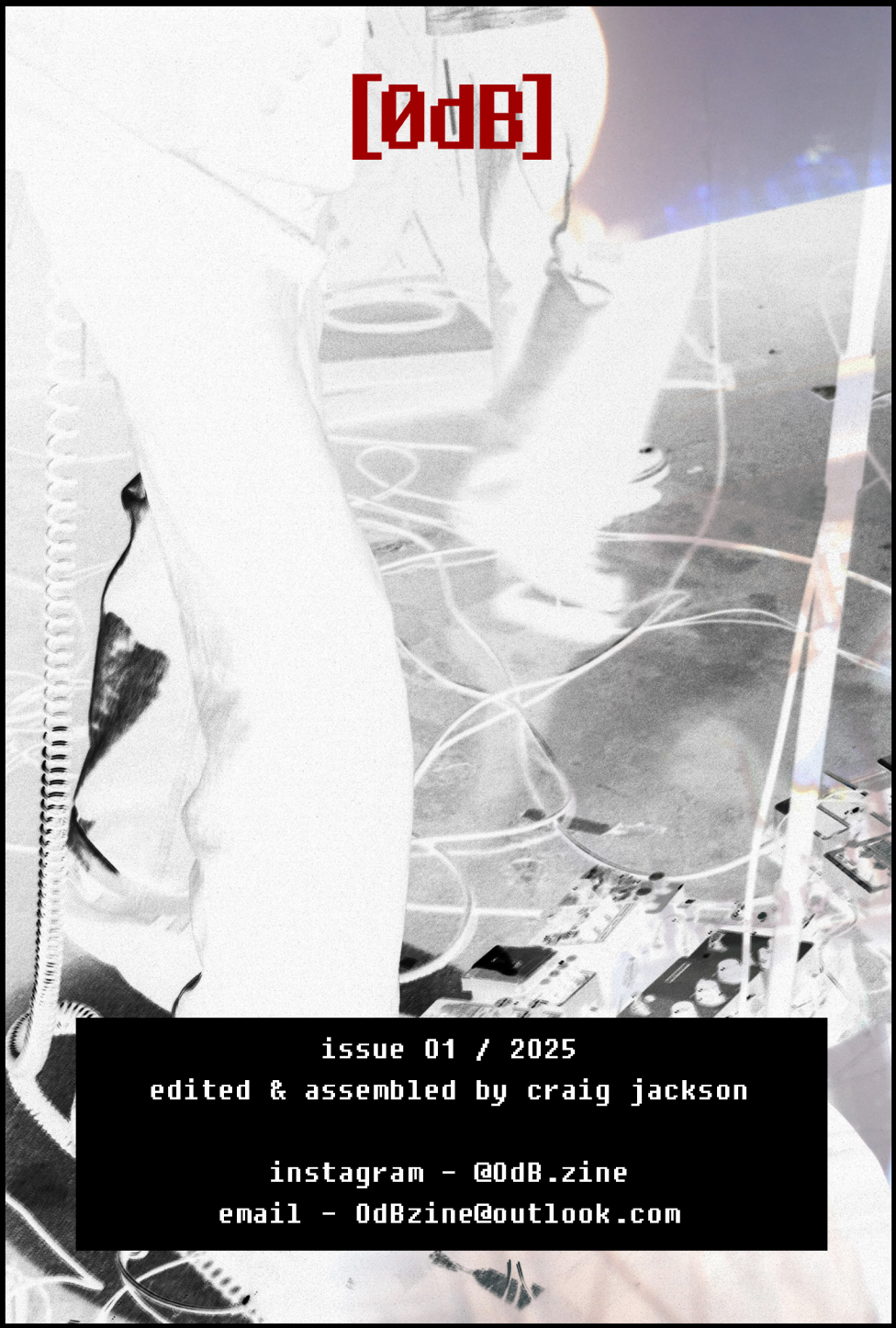
Massive shoutout to my friends for keeping me on track with this project, the incredible artists and bands who trusted me with their stories, and the biggest thank you to my beautiful girlfriend for constantly pushing me to grow. And of course, thank you - the reader - for caring enough to open this zine, dig into its pages, and share in the sounds that move me.

This one's for the curious ears.

- Craig

Instagram: @dgpoltergiest

I'll hopefully be releasing my own music soon. So follow me to keep up to date with that. Anyway, thanks for being here.



[0dB]

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